



Smart Post Sound
 Newsletter
 And
 Digest

Spring 2011 Edition!

Inside this Issue:

Do you have Adaptability? From success.com	2-3
The New Normal By John Bussey of the Wall Street Journal	4
The Smart Dinner: EAT By: S. Krolikowski	5
Letter from the President	6-8
A New Model for Film Music By: Michael Cieply in the New York Times	9-10
50 Ways to Open Your Life to New Possibilities	11-12
Customer Survery	13
The Smart Comic Calandar	14-15



Being willing and able to adapt your behavior increases your ability to communicate and build relationships with other people. The concept of adaptability, as developed by Dr. Michael O'Connor, my co-author of *The Platinum Rule* (Warner Books, August 1996), is a two-part process. It combines flexibility with versatility. Flexibility is your willingness to adapt. It's your attitude.

Versatility is your ability to adapt. It's your aptitude. People with adaptability are both flexible and versatile. Of course, our level of adaptability can be stronger in some situations than others. For example, we tend to be more adaptable at work with people we know less, and less adaptable at home with people we know better. In addition, research shows that people view themselves as more flexible and versatile than they actually are. That's because we all aspire to those behaviors, and we judge ourselves on how we intend to act as well as on how we do act. But unfortunately, our actions don't always match our intentions. Another reason for the gap between our ideal versus our actual level of adaptability is that it's not easy. That's why it's also important to know the 10 characteristics that undermine your ability to adapt—the negative traits that undermine your adaptability. Let's look now at the 10 positive characteristics for adaptability. We'll start with flexibility.

The first half of the high-adaptability formula—Flexibility
High flexibility is characterized by

these five attributes: confidence, tolerance, empathy, positiveness and respect for others. The first attribute, confidence, means that you believe in yourself; you trust your own judgement and resourcefulness.

The second high flexibility attribute is tolerance. That means you're open to accepting opinions and practices different from your own. We can easily think of people who are intolerant of others because of religious or political beliefs. Those intolerant folks may attract like-minded people, but they don't gain the attention of a diverse audience.

Third, is empathy. The root of the word empathy is pathos, which means "feeling" in Greek. Empathy is a term for deep feeling. It means, "I feel what you feel. I can put myself in your shoes." Another word with the same root, sympathy, means merely acknowledging someone else's feelings. It results in kindness and pity, and it comes from the head. Empathy results in feeling the pain, or the joy, of the other person. It comes from the heart.

The fourth high-flexibility attribute is positiveness. The late Dr. Norman Vincent Peale's book *The Power of Positive Thinking* has sold well for more than 40 years because it contains such a universal truth. A positive attitude leads to positive events in your life.

And the fifth high-flexibility characteristic is respect for others. This is the sincere desire to understand and consider other people's choices, commitments and needs in relation to yours.

The other side of the adaptability coin: The negative traits that undermine your adaptability. If you recognize any of these in yourself, try to improve your adaptability by eliminating this negative tendency from your behavior.

Negative flexibility is characterized by:

Rigidity—"It's my way or the highway"

Competition with Others—"I'm smarter, prettier, etc., than you"

Discontent—"No, I don't like it this way. Why can't we..."

Unapproachable—"Don't bother me unless it's worth my time and



you agree with me"

Difficulty with Ambiguity—"Let's nail this down right now"

The second half of the high-adaptability formula—Versatility

The five high-versatility traits are resilience, vision, attentiveness, competence and self-correction. Resilience means knowing how to overcome setbacks, barriers and limited resources. Mainly, it has to do with your emotional strength. Remember *Raiders of the Lost Ark*? Larry Kasdan's hugely successful script was turned down

dozens of times before someone finally shared his vision. How many cold calls that turn out to be, “No thank you,” can you bounce back from? If you keep on going until you succeed, that’s resilience.

Vision is the second high-versatility trait. I think it’s easy to see why someone who has the power to imagine, to be creative, to suggest alternatives, is going to be more influential than someone who can’t.

Next, is attentiveness. That means being aware of elements in the environment. It can be as simple as noticing when someone is getting bored, or sensing that now is not the right time to present your ideas. It’s knowing when to act and when not to act. It means paying attention to more than your own needs.

The fourth high-versatility trait is competence. Competence begins with expertise. And it also involves a problem-solving ability that goes beyond your specialty. If you don’t know how to answer a question or fix a problem, you can find someone who does. It means having a can-do attitude and following through on it.

And the fifth high-versatility trait is self-correction. That means that once you initiate a project, you ask for feedback and place high priority on problem solving, not on being right. It means you’re able to see when you’ve developed a nonproductive pattern in your behavior. It’s being able to say, “I think this approach isn’t working. I’d better try something different.”

Negative versatility is characterized by:

Subjectiveness—“This is the way it looks to ME”

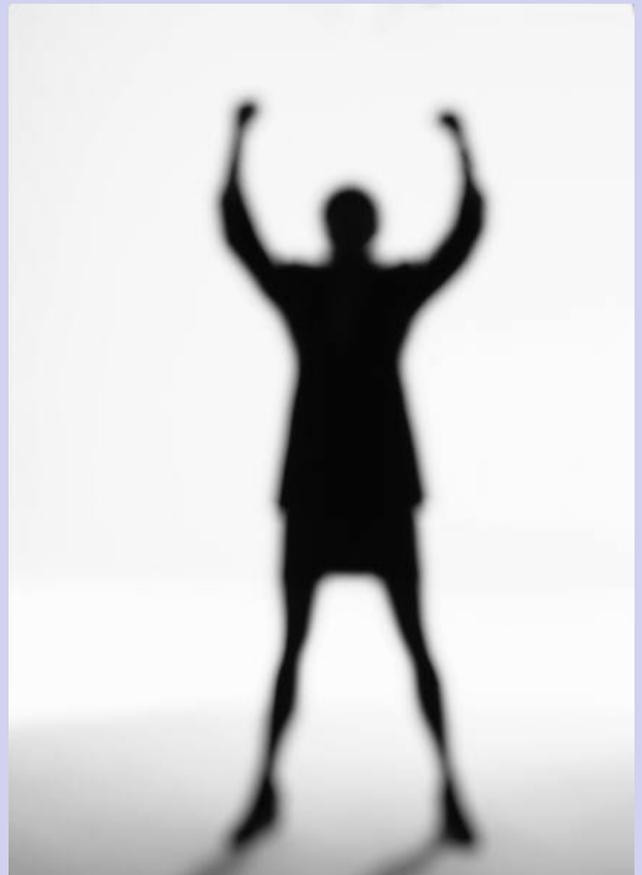
Bluntness—“That’s a stupid idea!”

Resistance—“This is the way we’ve always done it”

Single-Mindedness—“It’s my goal and nothing else matters”

Unreasonable Risk-Taking—“I’m going to jump; won’t you come with me?”

Developing your adaptability allows you to understand how different types of people would like to be treated. It does not mean imitating the other person’s behavior. It does mean adjusting your behavior to be more in line with the other person’s preferences. The effectively adaptable person meets the other person’s needs and his own. He knows how to negotiate relationships in a way that allows everyone to win. With adaptability you are practicing the spirit of the Golden Rule, which I call The Platinum Rule, and can treat the other person the way he wants to be treated.



The New Normal

By John Bussey of the Wall Street Journal

I've been reading a lot about the "New Normal." And every time I see those words I think about shopping at Wal-Mart with my father, who turns 91 in March.

Dad was walking past a display of donuts selling for \$2.50 a box. This is a man who likes nothing better than to save a nickel, who values duct tape above all else as a solution to home repair.

"Dad," I teased, "a box of fresh donuts for just \$2.50! How can you pass up a deal like that?"

"That's nothing," he said. "Wait until tomorrow when they're a day old, they'll be a buck and a quarter."

For my father, and the generation or two that grew up with him, there's nothing new about the "new" normal. In fact, it's old hat.

What exactly does this latest buzzphrase mean? It springs from the discovery that—big surprise!—we've been living beyond our means. Three years of economic crisis gave life to our new cliché, chastened as we now are to be more cost-conscious, more prudent. The term is all over newspapers, television and the blogosphere. Goodbye arugula, hello macaroni and cheese. It's the New Normal.

But, of course, it's nothing of the sort, as my father and millions of other Americans can attest. In fact, Dad is probably emblematic of a broad swath of America. He's never bought arugula. He is the regular old normal.

"You just have to be a teenager and go hungry," Dad begins. We were in his apartment in Florida, wrapping up leftover burritos in Wal-Mart-brand Great Value Plastic Wrap. "People don't realize how tough it was." My father is from Minnesota and generally shies away from talking about himself, despite some of his remarkable achieve-

ments. He is, in a word, practical. Up on the shelf there's the bottle of Great Value Dishwashing Liquid, which, once Dad has finished diluting it, can last for months. There's Great Value Oatmeal and Great Value Cream of Mushroom Soup, too.

My father could afford a house on the beach but chose instead a modest apartment in a vast compound of buildings. His bedroom looks out over a lake, his kitchen over a parking lot. "It's perfect," he says, "it's all I need. And it's conveniently located near the funeral home down the road." And then his favorite joke about his age: "What's not to like: I'm beating the actuarial tables."

Over the years, my brother and I replaced the creaky stove, retired the yellow shag carpet, and finally convinced Dad to accept a new easy chair. He still has the file folders from his days in World War II, which he now uses to hold his paper work.

For most of his youth, Dad sacked out in rooming houses, with family friends, or under the tarps of carnivals he worked. A bus driver and his wife once gave him shelter for \$10 a week. He rarely saw his mother. His father was a sweet man but was on the road much of the time. Two institutions anchored him: Marshall High School in Minneapolis, and the military. No matter how many flop houses he lived in, he always attended Marshall. And it was the military that finally gave him three squares a day.

That was all the boost he needed. He went to college, joined the National Guard, worked in Army intelligence, and then stayed in intelligence and also the Army reserves, eventually retiring as a full colonel. My father fought both the hot and cold wars. This kid who survived on carnival gigs during the Depression would measure the

Communists at the construction of the Berlin Wall in 1961. He'd helicopter off the embassy roof in Saigon that last night in April 1975. He'd be on hand the first time the U.S. embassy in Tehran was stormed in February 1979.

And along the way he'd put three sons through college and cut checks for military charities, Boy's Town, and old friends like Aunt Lydia, not a legal aunt but someone who each year sent us jars of tomato juice she made from her garden, and who gave my father a place to sleep when he was a boy.

His story of lean beginnings and economical living is notable largely for how common it is in U.S. history, and how uncommon it seems to purveyors of the notion that a New Normal has gripped our innocent land, threatening our right to be spendthrifts. Personal saving as a percentage of disposable income has inched up to about 6% in the last several months, from a blindingly profligate 1.4% at the height of the nation's bacchanal in 2005. But it wasn't long ago—1982, in fact—that people were saving a more sturdy 10.9%.

True, my father has taken that statistic up much higher, where few would want to roam. But I look at him—and the decades of tenacity that he and others like him represent—and don't see much "new" in the latest read on normal.

I do wish, though, that he'd buy a new set of dishes. That's my plastic cereal bowl he's still using, from when I was in grade school.

"It's perfect," he says. "Works fine."



EAT



Location

11108 Magnolia Blvd
North Hollywood, CA 91601
Neighborhood: North Hollywood
(818) 760-4787

Price Range: \$\$
Accepts Credit Cards: Yes
Attire: Casual
Good for Groups: No

Good for Kids: No
Takes Reservations: No
Take-out: Yes
Waiter Service: Yes

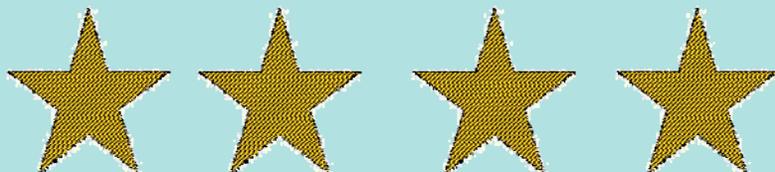
Wheelchair Accessible: Yes
Outdoor Seating: Yes
Good for: Breakfast/Lunch
Alcohol: No

Breakfast is one of the those meals I think everyone takes for granted. Everyone says it's the most important meal of the day but most times, people just skip it or eat cereal/granola bar. If you ever have the chance to be in Arts District of North Hollywood around breakfast time, I cannot recommend this place enough.

I went here on a Sunday morning and found it to be relatively crowded. The place is pretty small but has outdoor seating and we only waited about 15 minutes. The biggest table they had only sat 4 people, although they can combine them to accommodate bigger parties. Something that struck me as odd was that there were NO children in the restaurant at all. With the restaurant being as small as it is, I can see why you might want to leave the kids at home when you come here.

Lets move on to the most important part of this review: The food here was phenomenal! Probably one of the best breakfasts I have had out here. I had a ham and bacon omelets which was fantastic. The ham and bacon were cooked perfectly and the eggs were probably some of the best I have ever had. Even the side of potatoes were great, which is a rarity. My friends had the egg Benedict with salmon and the breakfast pasta, something I have never heard of before. I sampled both and was pleasantly surprised. The portions of both were huge and both had leftovers. The place is a little expensive but totally worth it both for the size of portions as well as the overall taste. I really look forward to making another trip here soon and think everyone should try this place at least once.

Steve gives it:



Letter from the President

LEARNING CURVE

Volume 3 Issue 4

As most of you know by now, I started working at Echo Sound Services in 1979 and ran the company starting in 1984. Over the next twenty five years the world changed, the industry changed, and, most importantly, Echo changed. Looking back, it is clear that some of the things we did as a company worked very well, some worked poorly, and but for a Divine hand, some almost put us out of business. I found myself wanting to know why some things worked better than others, and decided to go back to the future in order to find out. I enrolled in college. Actually, since I had already graduated from college I enrolled in graduate school.

I'd often been asked "Would you like to be young again?" The answer was always the same. "Yes, as long as I could know then what I know now." In other words, a stacked deck. And how much more stacked could it be? I would have more practical experience than many of the professors, a level of commitment beyond the typical student, I'd be able to focus on acquiring knowledge instead of a job or promotion, and I would be closer in age to the professors so I could skip the apples and become teacher's

pet with a simple Ketel One martini after class. Grades? How could they possibly be a problem? I would be going back to the future with fifty years of life experience. Talk about shooting fish in a barrel.

My first class was OB, short for Organizational Behavior. It was a "touchy-feely" kind of experience where I learned about FSNP...Forming, Storming, Norming, and Performing. A group of people get together to start a company (Forming), they find out that their partners are jerks (Storming), they come together and each member of the team compromises for the greater good (Norming), and finally, the company kicks ass (Performing).

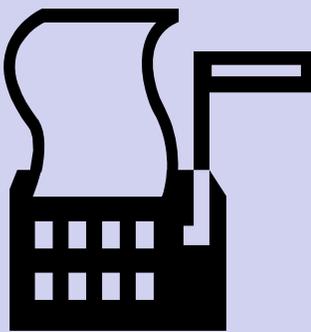
I was initially pleased because this didn't sound difficult. OB was also the class that convinced me that Smart Post Sound might be a good idea. We'd already done our forming storming and norming over the previous thirty years. Performing wouldn't be that difficult, would it? More importantly, I learned that strife within a business isn't that uncommon. For many years, when arguments would break out in the front office, I always felt as if

there was something wrong with us. Now I had learned that it's so normal that some PhD had named the behavior and written a book about it. The team at Echo was just the same as every other team in the business world. Anyway, I managed to get an "A" in the course and decided to try another one.

Quant, or quantitative analysis, was next on my list. I'd never been particularly good at math and had decided to take all the subjects that might present a problem early in the program so I could quit before I had spent a lot of money. Quant is calculus. Calculus is like four dimensional chess (yes, "time" is a factor in quant as it is in business). Did you know there is a mathematical equation that can be formulated to answer almost any question you need to have answered in business? What is the optimum number of editors we need to complete a season? Do we have a mix of talent that is adequate to perform the tasks at hand? If there are fifty tasks that must be performed in order to finish and deliver a sound job, what is the most efficient order in which to perform them? When a decision between one course of action and another must be made,

what does the decision tree look like? At SPS, we try to project revenues for the year. There's a mathematical model that is used to do that. It turns out wrong most of the time, but that is probably because we have never introduced a realistic coefficient weighted for probability. For example, a complicated DREAMWORKS series should employ a volatility coefficient that is "weighted" to account for the likelihood that the show will not turn over on time and may not ever be produced. Modern Family, on the other hand is less volatile and far more predictable.

Next stop, accounting. This is where I really became annoyed.



For 25 years, Delores Serio has been sitting in her ivory tower here at SPS, "crediting" this,

"debiting" that, and accruing everything that doesn't move. Do you know what that means? No, you only think you know. For example, when an editor receives "credit" on a film, he or she gets something...their name on the film. In accounting, a "credit" on the balance sheet is a subtraction. Something goes away. A debit is an addition. The number gets bigger. Accrual? Doesn't that sound like something good? Wrong. In accounting, accruals go both ways. One minute, we've made \$25,000 for the month of March. Then, Delores does the accrual and in the

wink of an eye, we've lost \$80,000. If there is one thing I've learned through all this it's that you shouldn't try accounting at home, especially if you live on the second story. By the way, I only got a B+ in the course, but I feel that the problem is with the entire field of accounting, not me. A debit should be a subtraction and that's the way I feel about it!

Economics and Business Law were great subjects that were well-taught by highly skilled professors able to recognize those students who possessed exceptional intellectual gifts. I received an A in each course, but if I hadn't I'm sure I would feel exactly the same way. Finance is also a complex subject, but my course began with a tutorial on the use of a financial calculator. If you enter the correct numbers and press the buttons in the proper order, the magic answer appears. How cool is that? At Enron the tutorial must have focused on the wrong order in which to press the buttons. Anyway, I did learn that when your WACC is together your life (professionally speaking) is together and you get an A! BTW, WACC stands for Weighted Average Cost of Capital. Capital is that stuff SPS has had trouble getting its mitts on lately, but that's another article.

Once all of those nasty courses requiring real knowledge were out of the way, it was time to concentrate on the soft side of business. I wanted to understand why the two acquisitions we had been part of (Pacifica Media Affiliates and Technicolor) hadn't worked out. I

wanted to know why so few people have left SPS over the years despite very tough times. I needed to understand what constitutes good leadership and I wanted to learn how to groom new ones. I wanted to see SPS the way customers see it. Most importantly, I wanted to define the company's values so that we could build on them in the future.

I knew that a business does not last for forty years unless the staff shares the same values and culture. Southwest Airlines is a perfect example of a small company that survived and prospered in the face of seemingly insurmountable odds. They did it by leveraging shared values within the organization. Every Southwest employee saw themselves as an integral part of a team that was determined to beat the bigger players in the industry. Isn't that how Smart Post Sound started? Didn't we have the collective determination to fight against the large corporate post production companies? Didn't we do it for something other than money? Weren't we proud that we succeeded?

As hard as it is to believe today when everything seems worse than it used to be, Echo Sound went through times far more trying than anything we are currently experiencing. Imagine entire seasons with one or two series. When the Actors went on strike in 1980 the company shut down completely for six months. A year or two later, most of the staff walked out. Those who remained, developed some kick-ass shared values that

served the company well for a very long time. Quality, service, pride, partnership. They were not just words, they were literally the foundation of a terrific company that we are all a part of today. With 14 Emmys, 35 Golden Reels and scores of nominations behind each award, this company became the benchmark for quality soundtrack creation throughout the world. Time and again, the most respected feature film sound designers would approach us to learn how we did it. Ironically, they seemed more impressed with our achievements than we did.

Today those feature guys aren't nearly as gracious as they once were. Of greater concern is the feeling that many of us have stopped believing in SPS. It feels as if the company might not survive the assault from competitors and the general economic environment. Prices have declined and wages have deteriorated just like they've done everywhere else. So we're afraid. We come to work each day wondering if it will be our last instead of the first of many more. After four decades, that's one thing we should not doubt. An unstable competitive environment requires action. So we acted. We expanded as a way of hedging in an industry that was unpredictable. Financially this placed SPS under an enormous burden that was bound to cause pain, but we have a strong foundation...quality, service, pride, and partnership. By leveraging financial resources and company values, I believe our shared sacrifice will yield decades of greater stability and security. Time will tell, but in assessing the direction we've taken with SPS there are two overriding questions that can probably be answered by any member of the organization. If not this, what? If not now, when?

On April 16th I graduated with honors from The Graziadio School at Pepperdine University. As I sat there listening to the various speakers, my mind pondered the puzzle of SPS. It is a maddening jigsaw puzzle that seems to add two pieces for every one you insert...two more problems for every one you solve. I was reminded of something I wrote to the staff way back at the begin-

ning of my intellectual journey. "Success is not a destination. You cannot go there. Success is a point in time when things were working about as well as they were expected to work." Balancing on that "point" for a brief moment on a hot Saturday afternoon, I knew that Monday morning would be the first day of many more at Smart Post Sound.

-Joe Melody



A New Model for Film Music: By Michael Cieply in the New York Times

LOS ANGELES — “The King’s Speech” collected an impressive 12 Oscar nominations last week. It might have stopped short of a dozen without help from a British entrepreneur who has planted his business at the tricky intersection of film and music.

In an unconventional deal that may promise a revival in film music, the Cutting Edge Group, based in London, and its chief executive, Philip Moross, effectively bought the musical portion of “The King’s Speech” months ago.

The investment then let the film’s producers hire Alexandre Desplat, the award-winning French composer whose score was among its nominations, and recruit the London Symphony Orchestra to record works of Mozart, Beethoven and Brahms that would otherwise have been performed by a small ensemble.

“What we wanted to do was get the music that would do the images justice,” Iain Canning, a producer of “The King’s Speech,” said in an interview by phone last week of the decision to give up rights to the music in return for having enough money to get the music right. He added of Cutting Edge: “They inflate your music budget.”

Traditionally, movie producers pay companies like Cutting Edge, which also manages catalogs of music rights

and represents music supervisors and composers (though not Mr. Desplat), for help in assembling the scores and songs in their films.

The role played by a company like Cutting Edge varies widely from film to film. Though creative control remains with the director and producers, the company will generally provide or recruit a music supervisor, who suggests what songs to include and helps clear the rights, and a composer who writes the score. It may also provide recording studio services, operate its own record label, administer publishing rights and distribute the music in other forms after a film is released.

But music budgets have been dwindling for at least a decade, as piracy, cheap downloads and collapsing CD sales made it virtually impossible for film producers to recoup from hit soundtracks the money they spend on music.

In the heyday of the soundtrack business, the music for “The Bodyguard,” a Warner Brothers film that in 1992 starred Kevin Costner and Whitney Houston, sold almost 12 million albums in the United States, according to a recent report by Nielsen SoundScan. (The soundtrack included the megahit “I Will Always Love You.”) In a diminished era, the “Twilight” soundtrack was considered a smash when it hit two million.

As for scoring, a handful of composers have continued to flourish, among them Hans Zimmer, who received an Academy Award nomination this year for his “Inception” score, and Michael Giacchino, who last year won an Oscar for scoring “Up.”

Privately, however, composers grouse about a world in which competition is intense, fees are shrinking and often tone-deaf directors, producers and studio executives throw resources at special effects and movie stars while shorting the music.

But Mr. Moross and his partners decided to alter the equation in 2008 by raising an initial \$15 million fund, backed by the investment giant Aberdeen Asset Management, to let them pay producers in advance for music rights from films on which Cutting Edge would provide or broker services.

“We’ve got about a two-year head start,” Mr. Moross said of a model that he believes will become common as others begin to recognize that film music is a reliable, if not always huge, source of income.

In an interview last week, Mr. Moross described a system under which Cutting Edge paid producers a relatively modest amount for rights, usually \$50,000 to \$200,000.

That, in turn, adds to the money already available for music budgets, which may in total be \$300,000 to \$500,000 on a film that costs, for example, \$20 million to produce.

In effect, the producer has taken a hedge, by giving up potential future profit from the music in return for ready cash.

Cutting Edge then hunts for revenue not just from fees or commissions on music services, but by selling soundtracks (“The King’s Speech” is licensed to Decca Records), peddling sheet music, collecting royalties that are paid every time a movie ticket is sold in various countries around the world, licensing the music to advertisers, and, in a payoff that stretches over years, gathering fees that come due when a film plays on television.

The company is building a library of managed rights, which includes, among others, the songs of Jim Croce. Its composers include Dario Marianelli (an Oscar winner for “Atonement”) and Patrick Doyle (“Harry Potter and the Goblet of Fire”).

Over the last year, Mr. Moross says, Cutting Edge provided services to about 100 films, including “Harry Potter and the Deathly Hallows, Part 1,” from Warner Brothers, and “Thor,” which is due in May from Marvel Entertainment and Paramount.

To date, it has invested in 124 mov-

ies, he said. Those include “Whiteout” and “The Losers,” which were made under an arrangement with Dark Castle Entertainment and its chief, Joel Silver. Both films performed poorly at the box office, but television performance fees pile up, even on the misses.

“Value in recorded music is being overlooked,” said Nigel Sinclair, the co-chairman of Exclusive Media Group, a film financier that also has a standing deal with Cutting Edge and worked with the company on the vampire fantasy “Let Me In.”

Mr. Sinclair said of Cutting Edge: “They’ve figured it out.” Though to hear Mr. Moross tell it, the figuring did not come easily.

Mr. Moross is a son of an investor, M. D. Moross, and a stage actress, Edna Jacobson. He grew up in South Africa, studied molecular biology in London, trained to be an auditor with Arthur Andersen, and began building up capital of his own by buying and selling homes as real estate boomed.

He soon began developing residential real estate, then built a celebrity licensing business that was tied to an elaborate arrangement under which he swapped client endorsements to retailers in return for catalogue space for clothing that was manufactured by a company of his own in India. Jason Statham, now an action star, was a client.

Mr. Moross also became a producer

of “Trolleywood,” a 2004 documentary about homeless people in Los Angeles, and their dependence on shopping carts, known as “trollies” to the British.

Along the way, he became convinced, in his words, that “celebrity expires,” while music rights tend to endure. He and associates did elaborate research into the arcana of film music, coming up with a model that dictates what they will spend in advance on rights.

Those amounts, though relatively small, are increasingly attractive to struggling producers.

“If you can find people who help you keep the lights on long enough to succeed, that makes a big difference,” said Marty Bowen, whose Temple Hill Entertainment hit it big with the “Twilight” films, and used Cutting Edge on the low-budget Will Ferrell comedy “Everything Must Go.”

For Cutting Edge, said Mr. Moross, growth now means raising a second round of capital, and finding what seems plentiful: producers who need it. That also means focusing more heavily on Hollywood, with bigger films, bigger budgets and more risk. None of which is lost on Mr. Moross.

“The pavements of the U.S.,” he said dryly, “are littered with the bodies of dead British business people.”

50 Ways to Open Your Life to New Possibilities

By Lori Deschene of tinybuddha.com

To get something you never had, you have to do something you've never done.” ~Unknown

Maybe you feel stuck. Or bored. Or frustrated. It's not that you don't like the life you live, it's just that you suspect there's something more. Some greater sense of meaning or excitement. New connections. New adventures. New possibilities.

The truth is those possibilities are always within your reach. You may not be able to quit your job or develop new skills by osmosis; but every day contains within it countless opportunities, all dictated by the choices you make.

Some of those choices may seem inconsequential when you face them. They're the little things, after all. Why not do it how you usually do? Why not stay in your comfort zone when it's just so comfortable there?

Do it for the possibility. The possibility that if you make one minor change you may set the stage for major fulfillment. Sometimes even the smallest shift in thinking or doing can create the biggest opportunity. Here's how to get started:

GET OUT OF YOUR HEAD

1. Challenge your beliefs about what you can and can't do. Maybe you are a good leader.

2. Challenge your ideas about how things should work. Sometimes when you decide how things should be you limit your ability to be effective in the world as it actually is.

3. Have a vision session. Write in a journal, create a video, sketch—

anything that lets you explore what excites you most.

4. Look for opportunities in a tough situation. Eschew a victim mentality, and opt instead for a “ready for new beginnings” attitude.

5. Remove something from your life that doesn't serve you to make room for something better and new. You never know what you might let in when you let something go.

6. Commit to something you always say you'll do but always fail to start—and then take the first step right now.

7. Turn your focus from something don't want to something you do want. This allows you to shift your energy from complaining to taking action.

8. Replace negative thoughts with positive ones. Positive energy creates positive results.

9. Identify the blocks that keep you from breaking a bad habit. Anytime you improve your habits, you pave the path for personal excellence.

10. Forgive someone if you've been holding a grudge. Removing that block will open you up where previously you'd shut down.

GET OUT IN THE OPEN

11. Walk to work and open your eyes. You may find a gym you want to join, or an organization where you'd like to volunteer.

12. Talk to someone while waiting in line and ask what they do. You don't need to wait for a specified event to network.

13. Make an effort to connect with people you pass—smile

and make eye contact for a little longer than usual. Being even slightly more open can open up your world.

14. Learn a new skill. Start taking piano lessons or karate classes.

15. Say yes to something you always talk yourself out of—sing karaoke or take a kickboxing class—even you're afraid of you'll feel embarrassed.

16. Take a walking lunch. Walk around your neighborhood for a half-hour, with no destination in mind, and then eat at your desk when you return. You never know what will happen when you get out without a plan.

17. Volunteer at your local animal shelter or ASPCA chapter.

18. Start something you always assumed it was too late to do. Take gymnastics, learn guitar. If it moves you, get started today. It's never too late.

19. Take up urban foraging—the act of foraging for “free” fruits and vegetables around your city (where harvesting is sanctioned). According to worldchanging.com, “It saves money (free food!), it reduces waste (all that fruit isn't rotting on the ground) and it builds community (...by forcing interaction between strangers...)”

20. Join an adventure club to try new activities, like white water rafting and rock climbing, and meet new people at the same time.

GET IN WITH PEOPLE

21. Offer to help someone else. Sometimes it's the best way to help yourself, and not just for the warm fuzzy feeling it provides. You never know what you'll learn

22. **Carpool to work.** This gives you a chance to get to know coworkers better—good for socialization, and possibly good for your career.

23. **Compliment a stranger on something you notice.** Everyone likes to be appreciated, and it's a great way to start a conversation.

24. **Take pictures of things you find interesting that other people might not notice.** When you're trying to frame the smiley face of leftover food on your plate, people will naturally want to ask what you're doing. (I know this from experience).

25. **Do something you enjoy alone.** Go to a museum, or read a book in the park. You're more accessible when you're not engulfed in a crowd, making it easier for new people to approach you.

26. **Wear an interesting T-shirt, something funny or nostalgic.** You likely won't get through a day wearing a Gem or Alf shirt with at least one conversation with someone new!

27. **Move one of your friends into a new pool.** Take one from the "we keep things light and casual" pool into the "we share our dreams and confide each other" pool. Research shows people who have 5 or more close friends describe themselves as happy.

28. **Bring enough lunch to share with other people at work—**particularly childhood favorites. Nothing bonds like shared nostalgia.

29. **Pay attention to other people's body language** and expressions so you can offer assistance when they seem to need it.

30. **Help someone else get out of their comfort zone.** You just may set the precedent that you challenge each other in your friendship.

GET INTO YOUR WORK

31. **Show up a half-hour early or leave thirty minutes late.** You'll get more done; you may impress your boss; and you might open yourself up to opportunities for growth—particularly if your coworkers aren't around.

32. **Speak up in a meeting, even if you don't feel fully confident or you're afraid** you'll be embarrassed. Your ideas can only take shape if you put them out there.

33. **Hold your meeting outside.** People work and engage differently in new environments, particularly when they can feel sunlight on their faces.

34. **Hold a meeting standing up.** This will most likely make it shorter, meaning you'll be more efficient and create more time to work on something else.

35. **Create a business card that speaks to what really matters to you,** like Meng Tan's "jolly good fellow" card.

36. **Start learning a new language.** The more people you can communicate with, the more valuable you become, particularly for work that involves traveling abroad. Only 6% of the world's population speaks English.

37. **If you don't work in your dream industry, volunteer within it.** This allows you to be your purpose now, even though you don't have the job; gain experience; and make valuable connections.

38. **Find a mentor.** Ask someone who does what you'd like to do for tips.

39. **Attend a networking event or conference that's big in your industry.** Collect at least 10 business cards, and follow up with emails the next day.

40. **Consider one of these creative**

ways to turn everyday situations into opportunities.

GET CAUGHT IN THE WEB

41. **Check the Craigslist Community** section for activities, events, and classes—and then send at least 3 emails today. Don't wait.

42. **Start a group at Meetup.com** to connect with like-minded people, or join one that already exists.

43. **Ask on Twitter** if anyone can offer you any tips to move forward with your dream.

44. **Learn to cook one tweet at a time.** @cookbook tweets entire recipes and instructions in 140 characters each.

45. **Learn how to do anything that interests you** on eHow, Instructables, or wikiHow.

46. **Have a "friend trade" day on Facebook.** Introduce your friends to one of yours, and ask them to do the same.

47. **If you blog, find other bloggers in your niche** and email them to introduce yourself.

48. **Work on personal branding** to help market yourself and attract new opportunities. Mashable has an excellent post about this here.

49. **Search WeFollow.com to find the most influential people in your niche,** then initiate contact them through Twitter or email.

50. **Join the TinyBuddha Facebook community, where happiness-minded individuals gather to share their wisdom.** (Or subscribe to tinybuddha.com for more tips to live out loud!)

There's a lot of information here—way more than you can tackle all at once. But it's more about quality than quantity. Even just one small change can have a ripple effect into

Smart *Post* Sound

Client Satisfaction Survey

Let us know how we did!!!

Please give us your feedback and circle the number that best fits your answer: 1= "Out of Sync" 5= "Soundtrack Art"

- | | | | | | |
|---|---|---|---|---|---|
| 1). With regard to your Sound Supervisor, how satisfied were you with their creative input and Dub stage performance? | 1 | 2 | 3 | 4 | 5 |
| 2). With regard to your ADR, how satisfied were you with your ADR supervisor's timeliness of the ADR notes and Dub stage performance? | 1 | 2 | 3 | 4 | 5 |
| 3). Considering the facility staff and the service they provided, how satisfied were you with their ability to meet your requests with a friendly, positive attitude? | 1 | 2 | 3 | 4 | 5 |
| 4). At the completion of your project, how satisfied were you with the attention paid to all delivery acquirements? | 1 | 2 | 3 | 4 | 5 |
| 5). How likely would it be for you to use Smart Post on future projects? | 1 | 2 | 3 | 4 | 5 |
| 6). How likely would it be for you to recommend Smart Post to others? | 1 | 2 | 3 | 4 | 5 |

About You

Please tell us what you do:

Post Supervisor _____ Associate Producer _____ Producer _____ Co-Producer _____

Director _____ Picture Editor _____ Post Production Executive _____

Other (Please Specify) _____

Project Name _____

Please print, remove and return to Pam Eastman

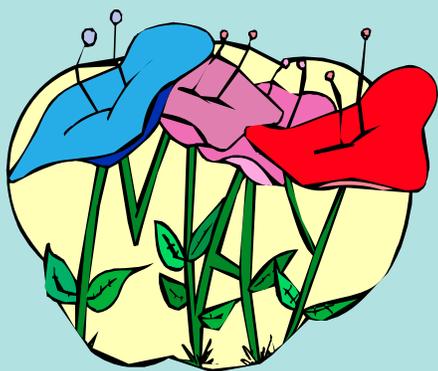
The Daily Sudoku

	6	3			8			
			4			8	7	
			1	6	5			
1		2		8				4
		9		2		1		
3				4		6		9
			6	5	7			
	2	8			4			
			8			7	4	

Copyright 2005 M. Feenstra, Den Haag

The Smart Comic





March 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

April 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18 Happy Birthday Joe Melody!!!	19	20	21	22	23
24	25	26	27	28	29	30